

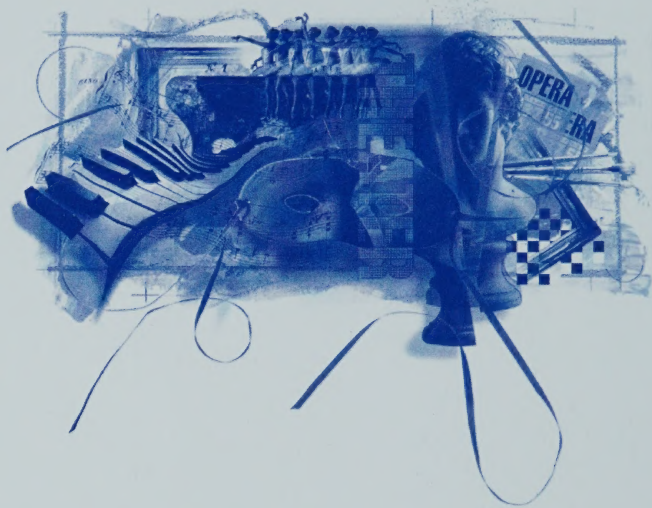
2001-2002
Season

Grant Llewellyn
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Rich Warren, *Chicago Tribune*, 6/1/90.

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Henry Purcell

A Baroque Christmas

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ONE HUNDRED EIGHTY-SEVENTH SEASON • 2001–2002

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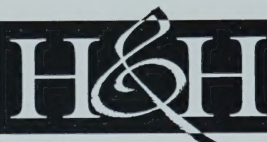
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2001–2002 SEASON

Sunday, December 16 at 3:00 p.m.
Friday, December 21 at 8:00 p.m.
New England Conservatory's Jordan Hall

John Finney, *conductor*

This Day Christ Was Born

("A Carroll for Christmas Day")

William Byrd

[1543-1623]

Viderunt omnes fines terræ

(from *Gradualia*, Gradual, Third Mass of Christmas)

Byrd

O magnum misterium

(from *Gradualia*, Fourth responsory at Matins, Christmas Day)

Byrd

Hodie Christus natus est

(from *Gradualia*, Antiphon at the procession, Christmas Day)

Byrd

O beatum et sacrosanctum diem

Peter Philips

[1560/1-1628]

As on the Night

Orlando Gibbons

[1583-1625]

Katharine Emory, *mezzo-soprano*

Behold, I Bring You Glad Tidings

Gibbons

Janice Giampa, *soprano*

Sharon Kelley, *soprano*

Susan Thomas, *mezzo-soprano*

Katharine Emory, *mezzo-soprano*

Murray Kidd, *tenor*

Peter Gibson, *baritone*

Quem vidistis, pastores?

Richard Dering

[ca. 1580-1630]

Magnificat

(from *Evening Service in G Minor*)

Henry Purcell
[1659-1695]

Janice Giampa, *soprano*
Sharon Kelley, *soprano*
Stuart M. Grey, *tenor*
Susan Byers Paxson, *mezzo-soprano*
Randy McGee, *tenor*
Herman Hildebrand, *baritone*

Behold, I Bring You Glad Tidings

Purcell

Kamala Soparkar, *mezzo-soprano*
Gerald Thomas Grey, *tenor*
Jonathan Barnhart, *bass*

—INTERMISSION—

In Nativitatem Domini (Canticum)

Marc-Antoine Charpentier
[ca.1634-1704]

Jill Malin, *soprano*
Susan Byers Paxson, *alto*
Murray Kidd, *tenor*
Peter Gibson, *bass*

Messe de Minuit pour Noël

Charpentier

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Roberta Anderson, *soprano*
Gail Plummer Abbey, *soprano*
Susan Thomas, *mezzo-soprano*
Stuart M. Grey, *tenor*
Randy McGee, *tenor*
Herman Hildebrand, *baritone*

The program runs for two hours

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

H&H Program Notes

REBELLIOUS NOËL

Christmas Services in Times of Religious Turmoil

Marc-Antoine Charpentier (ca. 1634–1704)

For a young composer in the seventeenth century, Italy, at the forefront of musical developments, was the most alluring of places. At age 23, Charpentier, seeing the potential of a period of study there for career advancement, set off for Rome, home of the great Carissimi. On his return, the fame of his Italy-acquired powers in both sacred and secular dramatic works spread: from the early 1670s, he was composing for the *Comédie-Française*, and by the end of the decade his services were secured by the Jesuits for the provision of music for the liturgy and for their colleges. Here, he could give free reign to his ambitions to write full-scale dramas (though on sacred subjects) outside the restrictive sphere of influence of the *Académie Royale de Musique*, which retained the right to dramatic compositions for its director, Lully. Though his final post, as *maître de musique* at the *Sainte-Chapelle* in Paris, was highly prestigious, the text that he set as his own thinly-veiled epitaph conveys something of his struggle in a city whose musical life was dominated by vested interests: “I was a musician, considered good by the good ones, scorned as ignorant by the ignorant. And since those who scorned me were much more numerous than those who lauded me, music became to me a small honour and a heavy burden.”

MIDNIGHT Mass at the Église Saint-Louis, church of the Parisian Jesuits, sometime around 1695. The sumptuous decorations, paintings, panels, statues, altars, and columns of the église are rendered magical by thousands of candles, for the Jesuits were far from reticent in their cloaking of ritual in the trappings of the

theatrical. The Mass is to be celebrated in a new musical setting, the *Messe de minuit pour Noël*, by Marc-Antoine Charpentier. All the elements are assembled for a profoundly mystical experience of the nativity.

Surely the congregants would be expecting the reflection of the opulent surroundings in the music, with awe-inspiring textures and feats of virtuosic display by the city's finest musicians. Surely they would be looking forward to hearing the singers from the Opéra who regularly created miniature operatic scenes from psalm texts at the église, so that, according to one observer, “this church is so much the church of the Opéra that those who cannot attend the latter console themselves by going to vespers in the former.” Or perhaps the congregation would be expecting a *coup de théâtre* of the kind that they had seen before at the église: on at least one occasion the famed machinery of the French theatre was adapted so that the Host could appear to be lowered, as from heaven, into the hands of the Bishop. Perhaps, again, they would be anticipating something of the style that Charpentier had produced much earlier for his 1671 motet “In nativitatem domini,” written with the sounds from his period of study in Rome still ringing in his ears.

Imagine their surprise, then, and probable delight, as they heard one Mass text after another sung to familiar melodies that they knew and sang themselves: Noël's, popular tunes recycled with texts expressing Christian joy at the nativity. The Noël, though useful for dissemination of the faith, generated a certain theological tension through its association with decidedly secular texts, and its inclusion in the Christmas liturgy had been barely tolerated by the Roman church. In an inspired move that must have pleased the Jesuits, who were certainly not above utilizing the forms of popular culture to spread their

message, Charpentier increases this tension to breaking point, incorporating the Noëls into the core of the liturgy. The effect must have been comforting and welcoming to the assembled congregation, ensuring their adherence to the Catholic faith.

WILLIAM BYRD

The Jesuit battle in the sixteenth and seventeenth centuries to regain theological and geographical territory lost to the Protestant reformation was fought with particular intensity in England. As an avowed Catholic in a country torn by confessional strife yet officially Protestant, William Byrd was on dangerous ground. Doubtless the quality of his music for the Protestant Chapel provided some measure of protection: though often under surveillance, and on occasion cited for recusancy, he was never charged with treason, a charge that led, for so many English Catholics, to imprisonment and execution. Younger composers like Richard Dering and Peter Philips, perhaps seeing the tremendous difficulties faced by Byrd, took an easier path, resorting to emigration to the Spanish Netherlands.

Late in Byrd's career, under Elizabeth, the power of the English Catholics was sufficient to allow for the celebration, though in secret, of the Catholic Mass, and Byrd is known to have attended these illicit events. By the 1590s, his position at the Chapel Royal was barely tenable, and, though retaining his official appointment, he left London for life among Catholics at a somewhat safer distance from the seat of Protestant power. By 1605, the fateful year in which the Gunpowder Plot hoped to deal a devastating blow to that seat, the Catholic network was strong enough to support the publication, possibly instigated by the Jesuits, of the two volumes of Byrd's great collection of music for the Catholic liturgy, the *Gradualia*. The circulation of copies of the *Gradualia* was fraught with danger, though their slim, small

publication format favored illicit dissemination: possession of a volume was sufficient reason for the arrest of one Jesuit visitor to England in 1605.

The *Gradualia* systematically provides settings for elements of the Proper of the Mass for the most important feasts of the Catholic year; that is, for the various liturgical items specific to each of those feasts. The settings adopt a deeply expressive style, in part borrowed from the secular madrigal repertoire, offering an often

*Imagine their surprise,
then, and probable
delight, as they heard one
Mass text after another
sung to familiar melodies
that they knew and sang
themselves...*

intensely personal musical reflection of Byrd's own experience of faith and ritual. His matching of musical texture to the dramatic progress of his texts is direct and profoundly affecting. The anthem "This day Christ was born," published some six years after the *Gradualia*, shares its text with the antiphon

"Hodie Christus natus est," yet, in a wholly different interpretation, the anthem replaces the introspection of the motet with exuberant rejoicing.

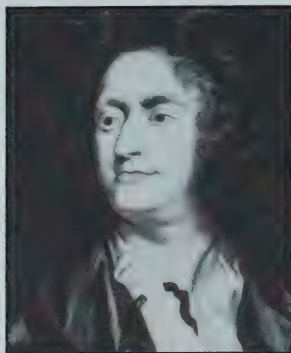
HENRY PURCELL

By the time of the birth in 1659 of Henry Purcell, younger contemporary of Charpentier, the English political landscape had changed radically. Musical life had been all but suspended during the civil war and Cromwell's interregnum, and only the return to England of Charles II in 1660 brought both a political and musical restoration. With it came the restoration of the liturgical infrastructure, with its prescribed forms and texts for morning, Communion, and evening services, and musical settings for the texts of the services. Charles's aversion to intricate compositional techniques doubtless influenced this music, which tended toward the functional. With compositional virtuosity excluded, interest was maintained, even in settings by as accomplished a composer as Purcell (though there is some doubt as to the authorship of the music for the evening service from which the *Magnificat* in this program comes) principally by the constant changes in

combinations of solo voices and their alternations with the full chorus. These were precisely the characteristics of earlier verse anthems, such as Gibbons's "Behold, I bring you glad tidings," that were often added toward the end of the morning or evening service.

Even after the Restoration, confessional differences continued to plague public and private life, and were once again to dominate politics with the accession, for a reign of only a few inept years, of the openly Catholic James II in 1685. Even more important for English musicians than this confessional instability, though, was the considerable boost given to the ever increasing Italian musical influence in England by the James's Italian queen, Mary of Modena. Nowhere in Purcell's sacred music is this influence clearer than in the anthem "Behold, I bring you glad tidings" for Christmas 1687, in which Purcell's keen, operatic sense of drama casts the solo bass as the

voice of the announcing angel, and exchanges between soloists (who may have been placed in the gallery of the chapel) and chorus as a dialogue between heaven and earth. Perhaps Purcell's adoption of Italianate features for the anthem, especially recitative and other operatic techniques, and architectural principles borrowed from the Italian concerto, was his response to the favor being shown at court to Italians, and to those prepared to embrace Catholicism.



Henry Purcell

© Brian Brooks 2001

British violinist and musicologist Brian Brooks is the newly appointed Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.

MUSIC AND THE MASS

The importance of the eucharist service, or Mass, to the development of Western music can hardly be overstated. It was, after all, the celebration of the Mass that, around the tenth century, inspired the first tentative experiments with music in more than one part. In so doing, it drove the development of music notation, which in turn facilitated the ever-increasing textural and architectural complexity of composed music. Control over the various chants, prayers, and readings of the Mass was an important mechanism for ensuring theological unity and establishing confessional identity, and since at least the eighth century, a codified form of the Mass has been central to the Roman rite. According to this scheme, chants were of two kinds: those that were central to every celebration of the eucharist, the Mass Ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus dei), and those that changed with the cycle of the liturgical calendar, the Mass Proper (including the introit, gradual, alleluia, tract, offertory, and communion). These chants, both of the Mass Ordinary and the Mass Proper, provided the opportunity for elaboration with which the development of polyphonic music began. By the fourteenth century, musicians were beginning to exploit the potential that the Mass offered for the exploration of their own artistic personalities, and for the working out of the structural and stylistic challenges of large-scale composition, setting all of the texts of the Mass Ordinary in a unified cycle. Guillaume de Machaut at the Reims cathedral was among the first, with his extraordinary *Messe de Notre Dame*, and in the following centuries, hardly a composer of importance failed to follow his example.

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H&H Artist Profiles

John Finney, *Conductor*



John Finney is a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. He has been the Director of the University Chorale of Boston College since 1993; he was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. Mr. Finney is also Director of Music for the Wellesley Hills Congregational Church. He has been H&H Chorusmaster

since 1990, and was named Associate Conductor in 1992, directing many of H&H's performances at NEC's Jordan Hall and Symphony Hall, including Handel's *Messiah* in 1997. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and has recorded for Denon, Decca, and Nonesuch.

H&H CHORUS

John Finney, *Chorusmaster*
The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Roberta Anderson
 Janice Giampa
 Sharon Kelley
 Jill Malin

ALTO

Katharine Emory
 Susan Byers Paxson
 Kamala Soparkar
 Susan Thomas

TENOR

Gerald Thomas Gray
 Stuart M. Grey
 Murray Kidd
 Randy McGee

BASS

Jonathan Barnhart
 Peter Gibson
 Herman Hildebrand

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

H&H ORCHESTRA

VIOLIN

Linda Quan*
Joan & Remsen Kinne Chair
 Jane Starkman
 Sue Rabut Cartwright

VIOLA

Laura Jeppesen
*Chair funded in memory
 of Estah & Robert Yens*

BASS

Deborah Dunham
*Chair funded in part by
 Dr. Michael Fisher Sandler*

VIOLIN II

Anne-Marie Chubert*
Dr. Lee Bradley III Chair
 Barbara Englesberg

CELLO

Sarah Freiberg
*Candace & William
 Achtmeyer Chair*

* *principal*

FLUTE

Christopher Krueger*
 Wendy Rolfe

ORGAN

James David Christie

Byrd: *This day Christ was born*

This day Christ was born,
 This day our Savior did appear,
 This day the Angels sing in earth.
 The Archangels are glad.
 This day the just rejoice, saying:
 Glory be to God on high.
 Allelujah.

Byrd: *Viderunt omnes fines terræ*

Viderunt omnes fines terræ, salutare Dei
 nostri, jubilate Deo omnis terra.
 Notum fecit Dominus, salutare suum in
 conspectum gentium, revelavit justitiam
 suam. Alleluia.

Dies sanctificatus illuxit nobis, venite
 gentes, et adorate Dominum, quia hodie
 descendit, lux magna super terram.
 Alleluia.

Byrd: *O magnum misterium*

O magnum misterium,
 et admirabile sacramentum,
 ut animalia viderent
 Dominum natum,
 jacentem in præsepio.

Beata virgo,
 cujus viscera meruerunt
 portare, Dominum Christum.
 Ave Maria, gratia plena Dominus tecum.

Byrd: *Hodie Christus natus est*

Hodie Christus natus est,
 Hodie salvator apparuit,
 Hodie in terra, canunt angeli,
 Lætantur archangeli.
 Hodie exultant justī, dicentes:
 Gloria in excelsis Deo. Alleluia.

*All the ends of the earth have seen the salvation
 of our God: rejoice in the Lord, all ye lands.
 The Lord has made known His salvation: in
 the sight of all nations He has revealed His
 righteousness. Alleluia.*

*A holy day has dawned upon us: come, all ye
 nations and worship the Lord: for this day a
 great light has descended upon the earth.
 Alleluia.*

*O great mystery,
 And wondrous sacrament,
 that the animals should see
 the newborn Lord
 lying in the manger.*

*O blessed Virgin,
 whose womb was worthy
 to carry the Lord Christ
 Hail Mary, full of grace; the Lord is with thee.*

*This day Christ is born
 this day our Savior is made known to us.
 This day on earth angels sing
 and archangels rejoice,
 this day shall the righteous triumph, saying:
 Glory to God in the highest. Alleluia.*

Philips: *O beatum et sacrosanctum diem*

O beatum et sacrosanctum diem, in qua
 Dominus noster de Virgine Maria pro nobis
 nasci dignatus est. Gaudeat itaque universus
 orbis, et cantemus illi, in sono tubæ, cithara
 psalterio et organo. Congratulemur multitudine
 angelorum exercitus semper suas laudes
 cantantibus, Noë, Alleluia.

*O blessed and most holy day on which Our
 Lord deigned to be born of the Virgin Mary for
 our sake. Let the whole world therefore rejoice,
 and let us sing to Him to the sound of the
 trumpet, strings, the harp and the organ. Let us
 rejoice with the numerous hosts of angels
 ceaselessly singing His praise. Noel, Alleluia.*

Gibbons: *As on the Night*

As on the Night before this blessed Morne,
 A troupe of Angels unto Shepherds told
 Where in a Stable hee was poorely borne,
 Whom nor the earth, nor Heav'n can hold.
 Through Bethlem rung this newes at their returne;
 Yea, Angels sung, that God with us was borne:
 And they made mirth, because we should not mourne,
 His love therefore, oh! let us all confesse;
 and to the Sonnes of men his workes expresse.

Gibbons: *Behold, I Bring You Glad Tidings*

Behold, I bring you glad tidings of great joy, which shall be to all people, that unto us a child is
 born. Unto us a Son is given, a Savior, which is Christ the Lord. Glory be to God on high, and in
 earth peace, good will towards men.

Dering: *Quem vidistis, pastores?*

Quem vidistis, pastores? Dicite et annuntiate
 nobis, in terris quis apparuit?
 Natum vidimus et choros Angelorum
 colaudantes Dominum: Alleluia.

*Whom did you see, shepherds? Tell us, proclaim
 to us, who appeared to you on earth?
 We have seen the one and choirs of angels
 praising Him. Alleluia.*

Purcell: *Magnificat* from Evening Service in G Minor

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For He hath
 regarded the lowliness of His handmaiden. For behold, from henceforth all generations shall call
 me blessed. For He that is mighty hath magnified me, and holy, holy, holy is His Name. And His
 mercy is on them that fear Him, throughout all generations. He hath shewed strength with His
 arm. He hath scattered the proud in the imagination of their hearts. He hath put down the mighty
 from their seat, and hath exalted the humble and meek. He hath filled the hungry with good
 things, and the rich He hath sent empty away. He rememb'ring His mercy hath holpen His servant
 Israel. As He promised to our forefathers, Abraham and his seed, forever. Glory be to the Father,
 and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world
 without end. Amen.

(Please, turn page quietly.)

Purcell: *Behold, I Bring You Glad Tidings*

Behold, I bring you glad tidings of great joy, which shall be to all people,
 for unto you this day is born a savior which is Christ the Lord.
 Glory to God on high, and on earth peace, good will towards men.
 Hallelujah. Glory to God on high, Amen.

Charpentier: *In nativitatem Domini*

Quem vidistis, pastores, dicite.
 Annuntiate nobis in terris quis apparuit?
 Natum vidimus, natum ex virgine.
 Parvulum qui natus est nobis,
 Filium qui datus est nobis,
 Et choros Angelorum colaudantes eum.
 Notum fecit Dominus salutare suum.
 Revelavit in terra justitiam
 suam.
 Plallite Domino in cithara et voce
 psalmi,
 In tubis ductilibus, et voce tubæ corneæ,
 Flumina plaudent manu.
 Montes exsultent a conspectu ejus,
 Quoniam venit salvare terram.

*Whom did you see, shepherds? tell us,
 Proclaim to us, who appeared to you on earth?
 We have seen the one, born of the Virgin.
 The little child who is born unto us.
 The son who is given to us,
 And choirs of angels praising Him.
 The Lord hath made known His salvation.
 His righteousness hath He openly showed upon
 the earth.
 Sing unto the Lord with the harp and the voice
 of a psalm,
 With trumpets and sound of cornet,
 Let the floods clap their hands.
 Let the hills joyful in His presence,
 For He cometh to save the earth.*

Charpentier: *Messe de Minuit pour Noël****Kyrie***

Kyrie eleison. Christe eleison.
 Kyrie eleison.

*Lord, have mercy upon us. Christ, have mercy
 upon us. Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo, et in terra pax hominibus
 bonae voluntatis. Laudamus te, benedicimus te,
 adoramus te, glorificamus te. Gratias agimus tibi
 propter magnam gloriam tuam. Domine Deus,
 rex coelestis, Deus pater omnipotens. Domine
 fili unigenite Jesu Christe. Domine Deus,
 agnus Dei, filius patris. Qui tollis
 peccata mundi, miserere nobis.
 Qui tollis peccata mundi,
 suscipe deprecationem nostram. Qui sedes ad
 dextram patris, miserere nobis.
 Quoniam tu solus sanctus, tu solus Dominus,
 tu solus altissimus, Jesu Christe. Cum
 sancto spiritu in gloria Dei patris,
 Amen.

*Glory be to God on high, and on earth peace to
 men of good will. We praise thee, we bless thee,
 we worship thee, we glorify thee. We give thanks
 to thee for thy great glory. O Lord God,
 heavenly king, God the father almighty. O
 Lord, the only begotten Son, Jesus Christ. Lord
 God, lamb of God, son of the father. Thou that
 takest away the sins of the world, have mercy
 upon us. Thou that takest away the sins of the
 world, receive our prayer. Thou that sittest at
 the right hand of the Father, have mercy upon
 us. For thou alone art holy, thou alone art the
 Lord, thou alone, Christ, art most high. With
 the Holy Ghost in the glory of God the father,
 Amen.*

Credo

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi seculi. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi dona nobis pacem.

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, grant us peace.

Upcoming Concerts

Jazz/Classical: Improvisations

Fri., Jan. 18 at 8pm- *Symphony Hall*
 Sun., Jan. 20 at 3pm- *Symphony Hall*
Grant Llewellyn, conductor
Wayne Marshall, piano
Robert Levin, piano
 MOZART: Concerto for Two Pianos,
 K. 365

This season's jazz program features two musicians renowned for performing and improvising music in both jazz and classical styles. Sparks will fly as these dazzling artists perform a concerto for two pianos by Mozart.

Mozart's Final Symphonies

Fri., Feb. 8 at 8pm - *Symphony Hall*
 Sat., Feb. 9 at 3pm - *Symphony Hall*
 Sun., Feb. 10 at 3pm - *Symphony Hall*
Grant Llewellyn, conductor
 Symphony No. 35 in D Major, K. 385
 Symphony No. 40 in G Minor, K. 550
 Symphony No. 41 in C Major, K. 551

H&H explores the genius of Mozart's symphonies with the sparkling No. 35 (Haffner) and the two last and greatest, No. 40 and No. 41 (Jupiter).

Ancient and Modern

Fri., Feb. 22 at 8pm- *NEC's Jordan Hall*
 Sun., Feb. 24 at 3pm- *Old South Church*
Grant Llewellyn, conductor
 BACH: Motet "Komm, Jesu, komm!"
 BIRTWISTLE: "Bach Measures" (1996)*
 STUCKY: "Partita-Pastorale,
 After J.S.B." (2000)*
 BACH: Motet "Jesu Meine Freude"

Following H&H's long tradition of presenting the old alongside the new, we present two glorious Bach motets, plus the Boston and North American* premieres of works inspired by J.S. Bach's music.*

Tavener: Lamentations and Praises

Fri., Mar. 22 at 8pm- *Sanders Theatre*
 Sun., Mar. 24 at 3pm- *Sanders Theatre*
Joseph Jennings, conductor
 A co-commission by H&H, the New York Metropolitan Museum of Art Concert Series, and Chanticleer. Boston performances co-presented with FleetBoston Celebrity Series.

Members of the H&H Orchestra, together with Chanticleer, the celebrated vocal ensemble based in San Francisco, give the Boston premiere of Sir John Tavener's Lamentations and Praises, based on an Orthodox service for Holy Friday.

2001 - 2002 SEASON

Baroque Concertos

Fri., Apr. 5 at 8pm- *NEC's Jordan Hall*

Sun., Apr. 7 at 3pm- *Sanders Theatre*

Grant Llewellyn, conductor

Program to include works by Vivaldi, Handel, and Corelli.

Principal players from the H&H Orchestra display their uncommon virtuosity and brilliant artistry in a program featuring an array of works from the Italian Baroque.

Handel: Ariodante

Fri., Apr. 19 at 7:30pm- *Symphony Hall*

Sun., Apr. 21 at 3pm- *Symphony Hall*

Christopher Hogwood, conductor

Cast to Include:

Beth Clayton, Ariodante

Curtis Streetman, King of Scotland

Amy Burton, Ginevra

John McVeigh, Lurcanio

A story of tumultuous passion, treachery, and the ultimate triumph of love. Christopher Hogwood returns in his new role as Conductor Laureate to conduct this semi-staged opera—sung in Italian with English supertitles.

All programs subject to change.

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H&H *Timeline*

- March 24, 1815:** The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
- December 25, 1815:** H&H gives its first public performance at King's Chapel in Boston.
- July 15, 1817:** The Society Chorus is invited to perform for President James Monroe. (President Monroe's March is commissioned for the occasion.)
- December 25, 1818:** First complete American performance of Handel's *Messiah*.
- February 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- August 2, 1826:** The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.
- June 23, 1833:** The Society gives a benefit concert to aid in the completion of the Bunker Hill Monument.
- January 26, 1845:** American premiere of Handel's *Samson*.
- November 15, 1855:** American premiere of Handel's *Solomon*.
- January 1, 1863:** The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of "Battle Hymn of the Republic," is a member of the chorus) – Ralph Waldo Emerson, orator.
- June 1, 1865:** The Society performs at memorial services for President Lincoln.
- December 10, 1871:** The Society Chorus performs for the Grand Duke Alexis of Russia.
- May 5, 1878:** American premiere of Verdi's *Requiem*.
- April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- May 27, 1883:** The Society gives a benefit concert to aid Russian Jews fleeing czarist oppression.

- October 21, 1900:** First H&H concert in the new Symphony Hall.
- December 18-19, 1927:** The Society Chorus performs with the BSO under Koussevitsky to raise funds for the orchestra's Pension Fund.
- December, 1963:** The Society presents the first complete televised performance of Messiah for National Educational Television.
- March 28, 1965:** World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.
- 1967:** Thomas Dunn is appointed Music Director of H&H, shifting the focus from solely choral music to a program of early and contemporary choral and instrumental music involving both performing and visual arts.
- 1985:** The H&H Education Program is established to serve young people with limited access to musical performances.
- June 30, 1986:** Christopher Hogwood is appointed Artistic Director, introducing Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988:** Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April 1996:** H&H collaborates with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival.
- March 19 & 21, 1999:** H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.
- March 23 & 25, 2001:** The Society presents the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*. The work, presumed lost during World War II, was rediscovered in the summer of 1999 in Kiev.
- April 22, 2001:** H&H celebrates Christopher Hogwood's 15 years of outstanding musical leadership in his final concert as Artistic Director. The concert is broadcast live on NPR's "SymphonyCast."
- July 1, 2001:** Grant Llewellyn assumes the role of H&H Music Director as Christopher Hogwood becomes Conductor Laureate.

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H&H *Spotlight*

AN INTERVIEW WITH JOHN FINNEY

H&H: *This year you chose music from the French Baroque (Charpentier) paired with works by early English composers. How did you come up with this combination?*

JF: Over the past few years, H&H's holiday concerts have featured German, Italian and French music from the 17th and 18th centuries composed for the Christmas season. My intent in combining English and French music on the same program is to offer our audience a chance to delight in two very different national styles.

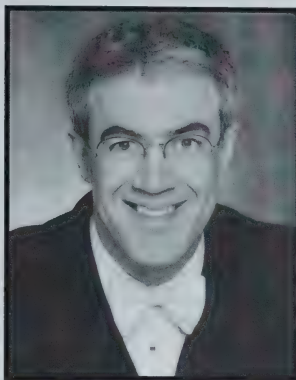
H&H: *The H&H Chorus has a distinctive sound. How would you describe it? How has it been achieved?*

JF: There are certain general characteristics we strive for in the sound of our chorus—sheer beauty of tone, expressiveness, agility—but it is the unique quality of each individual voice that determines the distinctiveness of our sound. Each singer in the H&H chorus has the ability and vocal strength to perform as a soloist, as well as the ability and desire to be a part of an ensemble. That kind of flexibility—to be able to stand out as a soloist one moment and blend into an ensemble the next—is an attribute prized by each of our singers.

H&H: *With H&H, you have conducted music ranging from Baroque to Classical to Contemporary. Does your approach to preparing works vary with the period of the music?*

JF: Fundamentally, my goal in preparing a piece of music for performances is always the same—to attempt to learn the work well enough to be

able to communicate the ideas and intentions of the composer directly to the audience. My actual approach will, of course, vary with each work. In Renaissance and Baroque music, for example, the conductor needs to make many informed decisions about tempo, phrasing and dynamics, since much of that information is not indicated by the composer (whereas a contemporary composer is likely to include most of that information in the score itself.)



John Finney

H&H: *You serve as music advisor for the H&H Educational Outreach program. What does your role with the program entail?*

JF: Each year, there are participatory Youth Concerts in a number of area high schools. Each high school chorus will spend the better part of a semester preparing a choral work (such as the Vivaldi *Gloria* or excerpts from Handel's *Messiah*). Several weeks before the performance, the members of the H&H Educational Vocal Quartet and I work with each individual chorus in a rehearsal setting. On the day of the actual performance, two or three high school choruses will come together in one location, and we add the professional H&H Orchestra for a dress rehearsal and concert. The members of the Educational Vocal Quartet sing with high school students, side-by-side in their respective sections, and I conduct the entire show. The chance for high school students to perform with our professional singers and orchestra is a huge thrill for them, and the response is overwhelming.

For more about H&H's Educational Outreach program, see the back-inside cover of the program.

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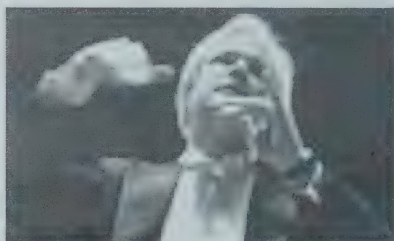
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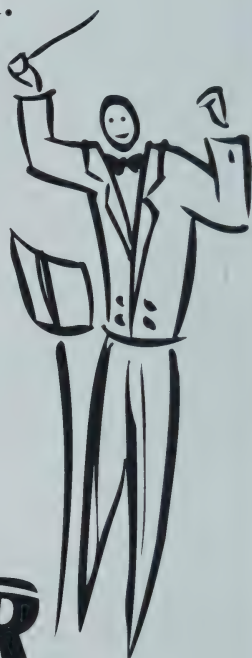
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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals.

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** In memoriam*



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.



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For more information, contact Robin Baker at (617) 262-1815.

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